

NATIONAL GALLERY, IRELAND.

REPORT

OF

THE DIRECTOR

TO THE

BOARD OF GOVERNORS AND GUARDIANS

OF THE

NATIONAL GALLERY OF IRELAND,

FOR THE YEAR 1894.

Presented to both Houses of Parliament by Command of Her Majesty.



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DIRECTOR'S REPORT FOR 1894.

National Gallery of Ireland,

23rd May, 1895.

MY LORDS AND GENTLEMEN,

I have to submit the following Report for the year 1894.

The National Gallery of Ireland was open to the public under the usual conditions from the 1st January to the 31st December, with the exception of October, during which month it was closed for cleaning, &c.

Within that period the number of visitors was :—

Free admissions,	73,290
(Of whom 21,249 entered on Sundays.)	
By payment,	1,480
Students' attendances,	1,345

The number of Catalogues sold was 397.

The number of new students admitted to copy was 44—37 ladies and 7 gentlemen.

The following pictures were purchased, at the prices appended, and approved by the Board :—

For the general collection :—

	£	s.	d.
Portrait of an old Lady, ascribed to F. Bol,	100	0	0
Portrait of Fm. Wm. 2nd Earl of Charlemont, by Sir Thomas Lawrence,	50	0	0
Sketch for picture of Greenwich Pensioners, by John Burnett,	24	0	0
Landscape, with cattle, by Jakob Van Strij,	2	10	0
Landscape, by Pieter Van Aesch,	5	0	0
The Three Philosophers, <i>pastiche</i> upon Giorgione, by D. Teniers,	30	0	6
Vortumnus and Pomona, by Nicholas Mass,	150	0	0
A Dutch Interior, by Thomas Wjck,	80	0	0
Portrait of a Man, by G. Ponce,	16	16	0
A Hunting Party, by Johannes Linghbach,	50	0	0
Titanic, Prometheus, and the Changeling, by G. Romney,	215	5	0
Landscape, by Emilie Lambert,	85	0	0
Sketch, Portrait of a Highland Forester, by Charles Grey, R.H.A.,	5	0	0
Early Snow on the Welsh Hills (water colour), by Thomas Collier,	12	10	0
A Pair of Portraits (in pencil), by Thomas Gainsborough,	5	5	0

For the National Portrait and Historical collection :—

	£	s.	d.
A Pair of Portraits of Mr. and Mrs. Connolly, Artist unknown,	22	0	0
Portrait of George Barrett, junior, by Himself,	20	0	0
Portrait of Maria Gunning, Countess of Coventry, by Francis Cotes, R.A.,	250	0	0
View of Thomas street, Dublin, in 1797 (water colour), by James Milton,	17	10	0
Portrait of Rev. Arthur O'Leary (mezzotint), by G. Keating after J. Murphy,	1	1	0
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The following Donations were received during the year :—

The *Retrival of Christ*, by Gerard Houthorst. Presented by George Donalson Esq., London.
View in Nature (water colour), by Jn. S. Cotman. Presented by F. Fleischmann, Esq., London.
 Five copies (in water colour), by H. Wheelwright, from early Italian paintings. Requested by Miss Thompson, of 16, Fitzwilliam-place, Dublin.

The following have been kindly lent to the Gallery, for a limited period :—

1. By Colonel Burgess, Parkanure, Co. Tyrone.

A Portrait, by G. Romney.

Three Landscapes, by J. Van Goyen.

Shipping, by H. Dubbels.

A Portrait of a Child, by Eglon Van der Nee.

A Portrait of a Man, by Paulus Moreelse.

2. By J. Janssen, Esq., 5, Upper Merion-street, Dublin.

Two Portraits, by Sir H. Raeburn.

The "Interior" by Pieter Codde; the "Shepherds reposing at night," by Heusbrandt; and the "Portrait of a Jew" by Gerbrandt Van den Eeckhout, which had been sent to the Royal Academy of Arts, for exhibition at the "Old Masters," were safely returned, and re-hung in the Gallery.

The "Lucretia" by Francia, was lent to the Exhibition of Works of the School of Ferrara-Bologna, held at the Burlington Fine Arts Club, London, and was safely returned, and replaced in the Gallery.

During the year the following pictures were surface-cleaned and varnished.

- No. 117. The Virgin enthroned, by M. Palamano.
- " 99. *Pikares and his followers*, by N. Poussin.
- " 227. *St. Jerome*, by G. Vazari.
- " 95. *Landscape*, by Salvator Rosa.
- " 94. *Timoleon and Alexander*, by P. della Vecchia.
- " 89. *Christ on the Cross*, by A. Carracci.
- " 87. *Assens and Molosger*, by G. Varotari.
- " 46. *Theology*, by Jakob Jordaens.
- " 57. *The Supper at Emmaus*, by Jakob Jordaens.
- " 205. *The Marriage of Strongbow*, by D. Maclean.
- " 240. *Pope Pius VII and Napoleon*, by Sir D. Wilkie.
- " 111. *Adoration of the Shepherds*, by Scarsellino.

During the month of October some re-arrangement of the pictures in the Italian and Modern Galleries was made.

Twenty-four of the reproductions of Rembrandt's drawings were framed, and added to those already exhibited on the screen in the Gallery.

In the Historical and Portrait Gallery, besides some re-arrangement of the pictures and drawings, the whole of the mezzotint and engraved portraits have been classified and re-hung, and fifty additional portraits, chiefly from the Chaloner-Smith collection, framed and added to those already in the Gallery. All these have been correctly labelled.

The entire collection of Portraits belonging to the Gallery has been carefully gone over and a complete alphabetical catalogue compiled. This includes not only the exhibited portraits, but also all the engravings which, owing to want of space, cannot at present be hung. Visitors to the Gallery are thus enabled to at once obtain information as to any portrait they may desire to see.

Following the resolution of the Board of Governors and Guardians passed in 1893, in favour of an increase in the wages of the Porters of the Gallery, the Treasury, on 19th September, 1894, consented to an increase as follows:—

J. Dunne,	} to receive 34s. a week.
L. Pedreschi,	
M. Forda,	
D. Cleary to have 23s. a week, rising to 24s. after 10 years' service.	
E. Boyle to have 20s., rising 1s. a week, per year, to 24s.	

This increase was to take effect from the 1st April, 1894, and accordingly the Porters have been in receipt of their increased wages since that date.

On the 30th April Mr. P. W. Kennedy, Registrar of the Gallery, retired on a pension, after a service of 21 years; and the Governors and Guardians, at a meeting held on the 19th April, appointed Mr. W. G. Strickland to be Registrar of the Gallery. This appointment was confirmed by the Treasury, and Mr. Strickland entered upon the duties of his office on the 1st May.

By your instructions I appended to my report for 1893, a paragraph reciting the following resolution adopted by the Board on the 2nd of August, 1894—

"In adopting the Director's Report for 1893, the Governors and Guardians of the National Gallery, Ireland, again take the opportunity of pressing on Her Majesty's Government the urgent necessity for an extension of the Gallery buildings in accordance with the scheme submitted to the Treasury in November, 1892."

I have now to say that the necessity for an extension becomes more pressing with every month, and that at present communications frequently reach me from donors of valuable works of art complaining of their non-exhibition—which is inevitable—and even demanding their return.

I am,

My Lords and Gentlemen,

Your obedient servant,

WALTER ARMSTRONG,

Director.

APPENDIX.

DESCRIPTIONS OF PICTURES AND DRAWINGS ACQUIRED DURING THE YEAR.

1. FERDINAND BOS, ascribed to (1611-1681). Dutch School.

Portrait of an Old Lady.

An Old Lady seated, three-quarter length, directed to the right, looking to the front. Wears a loose black mantle over a tight-fitting body of red trimmed with gold lace, with large jewel in front, and cut low to show white chemise and collar. On her head she wears a close-fitting black cap with gold and pearls in front and sides, and lace veil hanging behind. Her left hand rests on her knee, her right hand across the body.

On Panel, 2 feet 6½ inches high, 1 foot 11 inches wide.

Purchased, in London, from Mr. W. Abraham. Hang in the Gallery, in the small Dutch room, and numbered 346.

2. SIR THOMAS LAWRENCE, P.R.A. (1709-1830). British School.

Portrait of Francis Williams, 3rd Earl of Charlemont.

Half length, directed to the front, looking downwards to the left. Dressed in tight-fitting coat with fur collar.

This portrait is a fragment from a full length group of Lord and Lady Charlemont and their infant son, formerly at Roxborough Castle, Moy, Co. Tyrone, the seat of the Earl of Charlemont.

Canvas, 2 feet 6 inches high, 2 feet wide. Purchased from S. Gooden, London. Hang in modern Gallery, and numbered 379.

3. JOHN BURNET (1784-1868). British School.

Sketch for the picture of "Greenwich Hospital and Naval Heroes," now at Apsley House, London.

Canvas, 1 foot 5½ inches high, 2 feet 5 inches wide. Purchased from Shepherd Brothers, London. Hang in modern Gallery, and numbered 378.

4. JARRE VAN STRIJ (1756-1815). Dutch School.

A Landscape; in foreground stands a black cow; behind are two others, a dun and a red, lying down.

On Panel, 2 feet 4½ inches high, 1 foot 11 inches wide. Purchased from Mrs. Algie, Dublin. Hang in small Dutch Gallery, and numbered 344.

5. PIETER JANSE VAN ACH (1660-1678). Dutch School.

Landscape, on the left is a building on a high rock overlooking a river spanned by a bridge. A road over the hill leads past a thick wood on the right; on it are two figures on horseback, a man walking, and a woman, with a basket, seated.

Oval-shaped Panel, 1 foot 4½ inches high, 1 foot 9 inches wide. Signed with initials.

Purchased from Mrs. Algie, Dublin. Hang in Main Gallery, and numbered 343.

6. DAVID TENIER (1610-1694). Dutch School.

Three figures in a landscape, Fustic on Giorgione's "Three Philosophers" at Vienna. In foreground of trees and rocks are three figures, two standing and one seated, which originally represented the three Philosophers, or Magi, but here altered by Teniers to Beggars. In the background are mountains and a town.

On Panel, 8¼ inches high, 1 foot wide. Formerly in the Blenheim Palace collection; purchased from Mr. Donaldson, London. Hang in Main Gallery, and numbered 350.

7. NICHOLAS MAAS (1632-1693). Dutch School.

Vermeer and Pomona.

Vermeer in the guise of an old woman is exerting her persuasive powers upon Pomona, a young girl, who listens attentively. Both seated on a stone bench with laurels behind. Vermeer is dressed in black and brown, with white mob cap; Pomona, all in bright vermilion, with white under dress showing at shoulders and arms. A black and gold girdle, with tasselled ends, round her waist, from which hangs also a bunch of keys and a large staff. On her head she wears a wide-leaved straw hat. In foreground, at her feet, a large basket of fruit.

On Panel, 1 foot 6 inches high, 2 feet wide; signed and dated, on end of the bench, "N. Maas 1673."

Purchased in Paris from Mene S. Bourgeois. Hang in small Dutch Gallery, and numbered 347.

8. THOMAS WILCK (d. 1677). Dutch School.

Interior of a weaver's cottage. A room, with a weaver on the right working at his loom, and apparently conversing with his wife, who is to the left of the picture. Near her are two children, one of whom sits in an enclosed box-chair. Scattered about are various necessities,—a barrel, baskets, &c. Two small windows of leaded glass admit the light.

On Panel, 1 foot $3\frac{1}{2}$ inches high, 1 foot 2 inches wide.

Purchased in Paris from Mess. S. Bourgeois. Hung in small Dutch Gallery, and numbered 349.

9. GREGO FRONZ (d. 1559). German School.

Portrait of a young man, half length, to left; wearing a black doublet with short full sleeves, below which appear tight-fitting sleeves of brown; small frill or ruff round the neck; and on his head a flat black cap or bonnet. In his left hand he holds a skull.

Panel, 1 foot $4\frac{1}{2}$ inches high, 11 inches wide. Inscribed on left upper corner, "Ætatis sue, XXV, Anno 1547," and the initials in monogram, G.F.

Purchased at Christie's. Hung in South Gallery, and numbered 372.

10. JOHANNES LANGEBAECH (1625-1657). Dutch School.

Landscape. In the foreground are two hunters and a lady on horseback—the latter on a white horse—before an inn from which a man is bringing refreshment. Three other figures are seated or standing before the doorway, and on the right is an attendant with dogs. In the distant background are others of the party with dogs and hawks.

Panel, 1 foot two inches high, 1 foot $4\frac{1}{2}$ inches wide. Signed on ground at bottom of panel, "J. Langebaech."

Purchased in London from Mr. S. Gooden. Hung in small Dutch Gallery, and numbered 348.

11. GEORGE ROMNEY (1734-1805). British School.

Titania, Puck, and the Changeling. On left, Titania, nude to the waist, with red robe, and a white ribbon in her hair, reclines on the ground, her head supported on her hands. On the right is Puck playing with the Changeling, a nude infant rolling on his back on the ground.

Canvas, 8 feet 5 inches high, by 4 feet 5 inches wide.

Engraved in 1810, by E. Scriven.

Purchased at Miss Romney's sale at Christie's. Hung in Modern Gallery, and numbered 351.

12. EMILIE LAMBERT (1815-1877). French School.

Landscape. In foreground a green field, in which are cattle, slopes down to the edge of a stream or pond. In the background, standing against the sky, a large tree with two smaller ones; a farmhouse behind.

Canvas, 2 feet 11 inches high, 2 feet $3\frac{1}{2}$ inches wide. Signed in right hand bottom corner, "Emilie Lambert," and in opposite corner, "Juillet 1851."

Purchased in London, from Mr. J. McLean. Hung in Modern Gallery, and numbered 424.

13. CHARLES GROY, R.H.A. (About 1806-1893). British School.

Sketch portrait of a Highland Forester. Donald McLennan, head forester to the Duke of Sutherland. Sketched in 1839 at Rhidroroch, Ross-shire—a study for finished picture in possession of Lord Powercourt.

Half length; an old man wrapped in a plaid, holding a stick in right hand, and telescope under left arm.

Mill-board, 8 inches high, 6 inches wide. Signed, "C. Groy, R.H.A.," and dated 1859.

Purchased from the artist's son. Hung in Modern Gallery, and numbered 426.

14. THOMAS COLLIER (1841-1891). British School.

Early Snow on the Welsh hills. Bleak moorland, with bare hills lightly covered with snow, against a background of lowering leaden clouds.

Water colour. 11 inches high, 1 foot $6\frac{1}{2}$ inches wide. Purchased in London from Mr. S. Gooden.

15. THOMAS GAINSBOROUGH (1727-1788). British School.

A Pair of Portraits—a man and a woman—in pencil; each on card-board; oval; 5 inches high, 4 inches wide. Signed, in pencil, "Thos. Gainsborough fecit, 1743-4."

Purchased from Mrs. Snow, of Waterford.

16. PAINTER UNKNOWN.

A Pair of Portraits; Mr. Connolly, of Castletown, and his wife.

Mr. Connolly—shown to knees; dressed in long-skirted blue coat, faced and trimmed with gold embroidery or lace. Holds his hat under his right arm. Landscape background.

Mrs. Connolly—three-quarter length. Right hand points to right, while with the left she holds up a lace, flanking blue scarf. Dressed in amber satin dress, cut low. Landscape, with waterfall, in background.

Both on canvas; 4 feet high, 3 feet 2 inches wide.

Purchased from Mrs. Gage. Hang in Portrait Gallery, and numbered 421 and 422.

17. GEORGE HARRIS, junr. (about 1774-1842). British School.

Portrait of the Artist. Three-quarter length; seated to the left before an easel, on which is a painting of a landscape; looking to the front. Dressed in a green coat, with high collar of yellow waistcoat showing. Holds a book and mah-disk in his hands.

Panel, 2 feet 6 inches high, 2 feet wide.

Purchased from Mr. John Ward, Blackburn, Lancashire. Hang in Portrait Gallery, and numbered 415.

18. FRANKS COYNE, R.A. (1726-1770). British School.

Portrait of Maria Gunning, Countess of Coventry.

To waist, turned to right, facing to front. Low cut grey satin, or silk, dress, with two rows of pink roses down the front and on shoulders, and slashed sleeves; loose blue scarf. Hair, black and curled at back, with string of pearls.

Canvas, oval, 2 feet 6 inches high, 2 feet 1 inch wide.

Painted in 1761, and engraved in mezzotint by J. MacArdell. Formerly in possession of the Rev. Gilbert George Coventry. Purchased from Messrs. Lawrie & Co., London.

Hang in Portrait Gallery, and numbered 417.

19. JAMES MASON (d 1708). British School.

View of Thomas-street, Dublin, in 1707. St. Catherine's Church, and figures, in the foreground. The latter differ from those in the engraving of this view published the same year.

Water colour, 1 foot 9 inches high, 2 feet 5 inches wide. Purchased from Messrs. Darlacher, London. Hang in Portrait Gallery.

20. GERRIT VAN HONTDORP (1590-1656). Dutch School.

The Betrayal of Christ. Christ seized by the soldiers and servants of the High Priest. A young man stands prominently in the foreground with right hand clenched, and seemingly uttering threats or imprecations. He wears a steel cascot over a light brown, or yellow garment; loose red breeches, and a flat black cap with ostrich feather. On right is boy holding a torch which lights the scene. Peter, on the left, stands with uplifted sword over the High Priest's servant who has fallen to the ground, and whose lantern lies near him. In the background, with other figures, Judas appears, holding a bag of money.

Canvas, 6 feet 7 inches high, 9 feet 2 inches wide.

Presented by George Dashwood, Esq., London, to the Gallery, in memory of his mother, a native of Dublin.

Hang in South Gallery, and numbered 425.

21. JOHN SEEL CARTER (1782-1812). British School.

A view in NIMR.

Water colour, 10½ inches high, 1 foot 3½ inches wide.

Presented by F. Fleischmann, Esq.

22. II. WERMEYNGH.

Five copies, in water colours, after early Italian paintings, viz.:-

1. Pietà by Giotto, in the Uffizi Gallery, Florence.

2. St. Stephen preaching. Fresco by Fra Angelico in the Vatican Chapel of Nicholas V.

3. A woman with a child in her arms, from the same fresco.

4 and 5. Two small pictures by Giotto in Accademia, Florence.

Reproduced by Miss Thompson, of 16, Fitzwilliam-place, Dublin.